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524 ulnar side of distal ulnar thumb string; hook down this string through thumb loops.

Insert left index finger into left thumb loops from distal side, passing to ulnar side of the two distal radial index finger strings, and to radial side of proximal radial thumb string; bend index finger upwards and away from manipulator, taking up this proximal radial thumb string on dorsal aspect of index finger.

Release left thumb and extend.

There is now a diamond-shaped figure of two strands near the left hand; pass left thumb into this diamond away from manipulator and take up on its back the two strings forming the right lower side of the diamond.

Insert left index finger, with its loop, into left thumb loops from proximal side.

FIG. 19. "A Porcupine."

With tips of right thumb and index finger lift loop from left index finger, drawing this loop through left thumb loops.

Release left thumb and index finger.

Replace loop held between tips of right thumb and index finger on left thumb, without twisting.

Release right thumb and little finger.

Extend right middle finger loop by passing into it, from proximal side, all the digits of the right hand.

[825] Extend and the porcupine appears (Figure 19). Its head is bent downwards near the left hand, and its tail is the loop around the right radial thumb string.

The manipulator sings:[7]

Ayawiskitan·inu	*nuyättskaitl*	*uxkastuwa·inu*	*alälalä·inu*
Don't hurry away,	go easily,[8]	when you go	to your house,

skaltwalakas
O porcupine!

XVI. AN EAGLE'S NEST

Opening A with middle fingers.

Insert thumbs into middle finger loops from proximal side and transfer these loops to thumbs, keeping them distal, and at the same time releasing middle fingers.

[12L] [193]

[7] Recorded as song VII D 18b, National Museum of Canada; singer, Jim Pollard.
[8] A form indicating address to a feminine creature.

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With left index, middle, ring, and little fingers hook down from proximal side the right ulnar little finger string. 524

Release right little finger.

With right little finger hook down right ulnar thumb string.

Release right thumb.

With right index finger hook down left radial thumb string.

Release left thumb.

By extending gently the figure appears. The crooked figure near the left hand represents the cripple, the upright figure near the right hand with projecting centre represents a man with umbilical hernia (Figure 21).

The following dialogue in song accompanies this figure:[9]

The man with hernia sings:

Xai, xai, xai,	*alk̓eltumx*	*diwdx̣ilalai*
Hi! Hi! Hi!	Hurry up,	you cripple.[10]

The cripple answers:

Stuaiaiyustnu	*dinuxʷoiai*	*xai, xai, xai*
Don't say that	you man with umbilical hernia.	Hi! Hi! Hi!

XVIII. THE *Snuiq*

Bella Coola opening.

Pass middle, ring, and little fingers into index finger loops from proximal side, and hook down radial index finger string.

With thumbs take up radial index finger string from proximal side, keeping this string distal.

Bring hands together; insert left thumb into right distal thumb and index finger loop from proximal side; lift this loop from thumb, but not from the index finger, without extending.

Insert right thumb into left middle thumb and index finger loop from proximal side and lift this loop from left thumb, but not from index finger.

Extend.

There are now two loops on each thumb and one on each index finger.

Pass middle fingers into loops hooked down by ring and little fingers from proximal side.

Each loop hooked down by the middle, ring, and little fingers is crossed by the proximal ulnar thumb string; with backs of middle fingers take up this string where it crosses the hooked down loop.

Pass middle fingers, still carrying on their backs the string just picked up, through index finger loops from proximal side, and into both thumb loops from distal side.

[9]Recorded as song VII D 6e, National Museum of Canada; singer, Jim Pollard. [126] [193]

[10]The form indicates that a masculine cripple is indicated.

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APPENDIX D

BELLA COOLA-ENGLISH VOCABULARY

DURING the period in the field, the writer's attention was devoted entirely to sociological and religious investigation, and no attempt was made either to analyse the intricacies of the Bella Coola language or to record texts. This part of the monograph consists only of words which were collected fortuitously, and no effort was made to compile an exhaustive list, or even a representative one. This explains the preponderence of proper names, and the large number of nouns connected with rituals of all kinds, some of which are rapidly disappearing from common usage. Many of these were used by the writer continually in gathering technical data, and their interpretation is unquestionably correct. A few words, however, were not rechecked on different occasions, or from different informants, so that some errors may have crept in, either in translation or in recording. No terms have been employed of which the writer has any real doubt, but the same accuracy is not claimed for this vocabulary as for the monograph as a whole. Lack of knowledge of Bella Coola grammar made it impracticable to utilize the words recorded in the songs, since many of them include affixes and other structural elements that affect the root.

In listing the words alphabetically, the following arbitrary system of letter order has been followed and all symbols have been disregarded, for example, *a* and *ā* are not separated.

ə follows *a*.
ɔ follows *a*.
ɛ follows *e*.
ɪ follows *i*.
ɬ follows *l*.
ʊ follows *u*.

A

a'alk: 1—Loosely organized society of which the members can perform four types of dance.
2—Member of the society.
Ahakhs: Man mentioned in an ancient story.
Ahsiktim: Chief of sea-lions in the beginning of time.
ahsuk, vocative, ahsush: Resident.